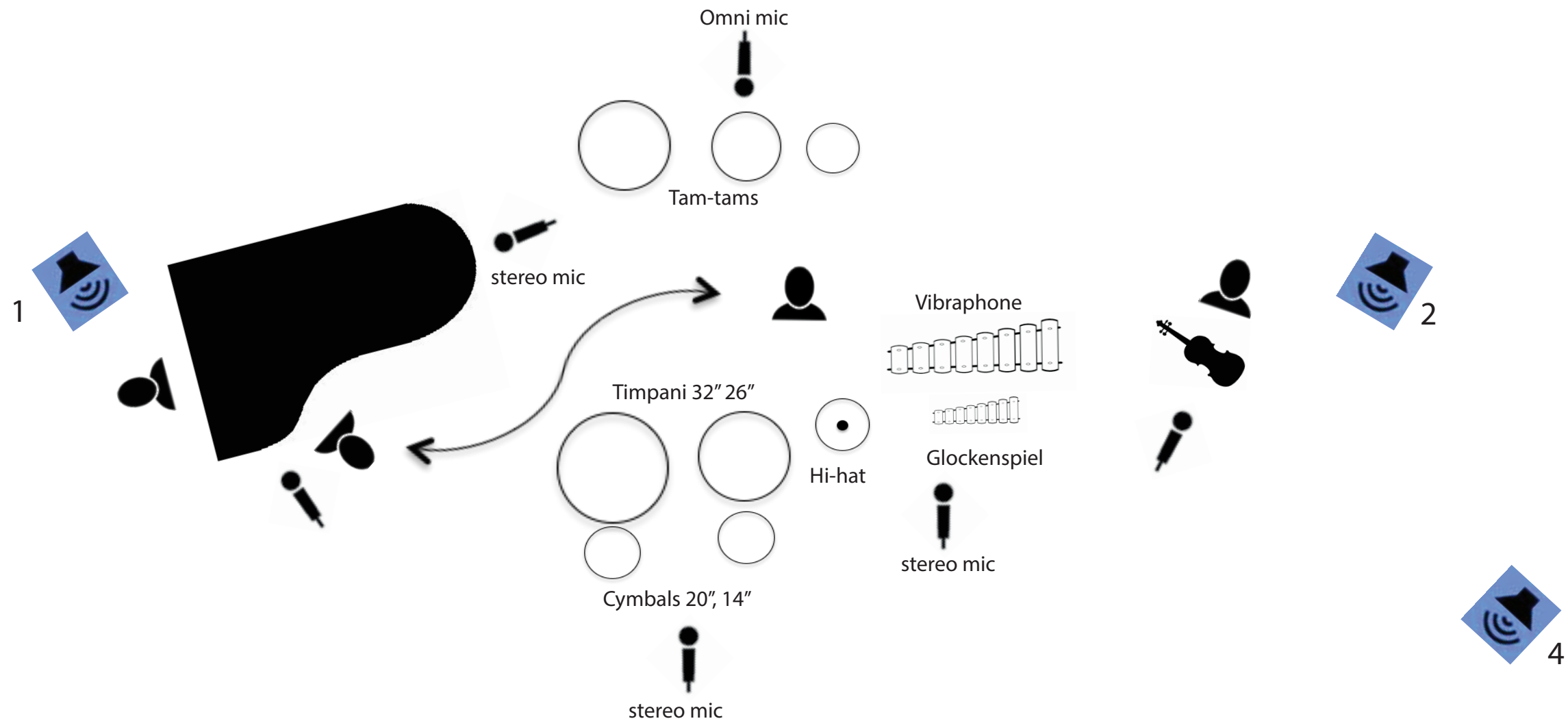


Spectral Domains

by John Young, 2017



Piano: amplified, including micing over bridge for the percussionist playing on strings, section II.

Violin: amplified.

Percussion: timpani (26\", 32\"), cymbals (14\", 20\" to be placed on timpani); vibraphone (no motor); glockenspiel; hi-hat (14\"); tam-tams (small, medium, large). All suitably amplified, a bow is required for the cymbals and vibraphone, a superballet (friction) mallet is required for the timpani, hi-hat, tam-tams and pianos strings (it may be necessary to experiment with different types for each surface).

The percussionist is required to move to the right hand side of the piano in section II.

The piano is prepared with two ping pong balls placed on the strings near the hammers at the point indicated in the score (pianos may vary as to the exact positioning because of variation in the location of stress bars). It is intended that the balls should bounce and a barrier of gaffer tape may be necessary to prevent them from flying too far off strings or into the rosettes (portholes) of the frame.

A table is required for the 20\" and 14\" cymbals when not being used on the timpani.

Amplification of the instruments should be subtle, to support blend with the electroacoustic sounds: their image should remain frontal while the 8-channel electroacoustic sounds should envelop the audience. Where only 8 loudspeakers are available, full envelopment may be sacrificed for coherence of the sound image with a more semi-circular arrangement.

Amplification of the instruments (ideally with a minimum of 9 high quality microphones) should aim to enhance balance and blend with electroacoustic sounds. Their placement should remain within the frontal stereo soundstage, with localisation reflecting as closely as possible the physical position of each.

The piano is ideally tuned to A440.